

**CASTING DIRECTOR.** (*Flustered and a little angry.*) Okay. Is this working? Can you hear me? What's happening?

(*ROGER pops up in his own screen in front of his computer.*)

**ROGER.** I can hear you. It's working! Gosh, isn't technology just amazing? I have a brother who works for Tesla and he said he hasn't had to talk to another human being face to face in three years! Sure, he's depressed a lot. But technology!

**CASTING DIRECTOR.** Roger. I do not have time for this. If you can hear me, then we're a go.

**ROGER.** Right. Sorry. I'm ready.

**CASTING DIRECTOR.** We're in a crisis here. We need to replace the series LEAD of *Crime Court*. NBC's highest-rated drama. Doug Ryan left unexpectedly last night and if we don't find a replacement, the show is canceled. So we have to move!

**ROGER.** Wait. Doug left the show? What happened?

**CASTING DIRECTOR.** Apparently he decided that he was moving to New Zealand so he could "be among the sheep." I don't know what that means, and I don't want to.

**ROGER.** I heard sheep outnumber people there. I guess that's a good move if he really likes sheep. I like sheep fine, but they're no goats. Ah! Goats! They're the best, right?

**CASTING DIRECTOR.** Roger! Please stop talking! We need to find someone by the end of the day. So we have to move quickly! They're going to write a part for a new attorney who replaces Doug. Guy or girl. Old or young. It doesn't matter. I just need someone to anchor this show.

Preferably someone good. But if we can't find anyone good, then I'll take someone who can just say the lines without embarrassing themselves.

**CASTING DIRECTOR.** Kellin? Can you hear us?

*(KELLIN does a very pretentious bow.)*

**KELLIN.** I hear you. I do.

**CASTING DIRECTOR.** Oh well great. Thanks for reading for us today. I understand you're currently in a very well-received Off-Broadway play.

*(KELLIN bows again.)*

**KELLIN.** I'm very blessed to be working. Yes.

**CASTING DIRECTOR.** Why don't we get started?

**KELLIN.** Curtain. Up.

*(KELLIN strikes a very dramatic pose. She performs this monologue as though she were doing some intense Greek theatre or like a very 1920s version of a Shakespeare play. Everything is INTONED.)*

**KELLIN.** Your honor? I'd like to request the last remarks be stricken from the record. Stricken. STRICKEN. Stricken.

*(KELLIN makes a repetitive organic movement on the word "stricken.")*

**KELLIN.** *(Curling up into a ball:)* The prosecution has repeatedly demeaned my client throughout this hearing.

**KELLIN.** *(Unfurling:)* But when they demean her family, her children, that's going too far! *(Think Gandalf:)* TOO FAR!

**CASTING DIRECTOR.** Cool cool cool. So I'm going to stop you there. That's really great. But it's feeling a little . . . theatrical. Can you try bringing it down just a little . . . for the camera? I mean this is a very naturalistic show.

**KELLIN.** You desire something . . . smaller.

*(We can tell KELLIN is insulted by this and hates this idea.)*

**KELLIN.** Fine. I will do it because I need to book a job for health insurance.

**CASTING DIRECTOR.** Great! Whenever you're ready.

*(Now KELLIN stays in one physical position, as though their head is cemented in place, but their EYES are going CRAZY, opening really wide with each line.)*

**KELLIN.** Your honor? I'd like to request the last remarks be stricken from the record. The prosecution has repeatedly demeaned my client throughout this hearing.

**CASTING DIRECTOR.** Okay, I'm going to stop you again. You were much smaller but your eyes were still doing a lot.

**KELLIN.** I'm an actor! I make choices! Those choices are going to come out SOMEWHERE. I guess they came out of my eyes.

**CASTING DIRECTOR.** Okay, well bring up his screen.

*(JEFF's camera pops up. JEFF is a cocky, confident, bro-y actor.)*

**ROGER.** This is Jeff Porter.

**JEFF.** Hi guys! Jeff Porter! Here and ready to act!

**CASTING DIRECTOR.** Hi Jeff! Do you have any questions about the sides before we start?

**JEFF.** Nah. I got this. I know what this needs.

**CASTING DIRECTOR.** Okay. Well, whenever you're ready.

**JEFF.** Okay! Acting starting in three! Two! One!

*(Beat. JEFF settles down and delivers a serious performance.)*

**JEFF.** Your honor? I'd like to request the last remarks be stricken from the record. The prosecution has repeatedly demeaned my client throughout this hearing.

But when they demean her family, her children, that's going too far!  
TOO FAR!

*(JEFF looks directly into the camera.)*

**JEFF.** DUN DUN!

*(That's meant to be the Law & Order tone. You know, "DUN DUN!")*

*(That's meant to be the Law & Order tone. You know, "DUN DUN!")*

**JEFF.** I can't stand here in the halls of—

**CASTING DIRECTOR.** Jeff?

**JEFF.** Yup?

**CASTING DIRECTOR.** What was that? You were doing great and then you turned directly to the camera and went "DONG DONG."

*(ROGER comes in.)*

**ROGER.** I believe he was making the *Law & Order* "DUN DUN." Sound.

*(ROGER leaves.)*

**JEFF.** That's right! That's the climax of the scene! Got to hit that with a "dun dun!" *L&O* style!

*(CARMEN is in front of a vision board. She looks very comfortable in front of the camera. Because she vlogs!)*

**CARMEN.** Hey guys! What's up?

**CASTING DIRECTOR.** Hi Carmen. Thanks for reading for us. Any questions about the sides?

**CARMEN.** Nope! I think I get it. Lawyer yelling at a judge. Let's do this!

**CASTING DIRECTOR.** Well, it's a little more complicated than that. But . . . fine. In your own time.

*(Beat. CARMEN collects herself. Then:)*

**CARMEN.** What's up, internet! Your honor! Jury! I'm a lawyer and today I'm going to be talking about striking remarks from the record. I've been trying to get remarks stricken from the record for a few weeks here. And I'm going to share some hacks and just some of the stuff I've learned along the way.

**CASTING DIRECTOR.** Carmen? I hate to stop you but, what are you doing?

**CARMEN.** Hmm? I took the sides you gave me and I just kinda put them into my own words so that it would sound natural.

**CASTING DIRECTOR.** Okay but this character isn't an influencer talking to her webcam. She's a lawyer addressing the court. So I kinda need you to do the lines as-scripted.

**CARMEN.** I don't know . . . "Carmen" doesn't really talk like that. It's not her brand.

**CASTING DIRECTOR.** Well, it's the brand of *Crime Court*.

**CARMEN.** So you want me to just . . . read this how it's written? Don't make it my own at all?

**CASTING DIRECTOR.** I mean, you can make it your own. You just need to say the words on the page.

**CARMEN.** Cool. Got it! That I can totally do!

**CASTING DIRECTOR.** Whenever you're ready.

**CARMEN.** (*Reading the lines, but still like a YouTube host:*) Your honor? I'd like to request the last remarks be stricken from the record. The prosecution has repeatedly demeaned my client throughout this hearing. Hey and if you like what you see, click to subscribe!

**ROGER.** Sorry! But don't worry, I have the next actor ready and she's really great! She's a total perfectionist, wants to turn in the best read possible.

**CASTING DIRECTOR.** Well I've already seen the worst read possible. Six of them. So let's see how she does. Phyllis?

*(PHYLLIS's cam is up. She's a serious actor.)*

**PHYLLIS.** Hey! Are you ready for me?

**CASTING DIRECTOR.** We're ready. We're standing by!

**PHYLLIS.** Great.

*(PHYLLIS takes a very long breath.)*

**PHYLLIS.** Your honor? I'd like to request the last remarks be stricken from the record. The prosecution has repeatedly demeaned my client throughout this hearing— I'm sorry. Can I take that back?

**CASTING DIRECTOR.** Oh I wish you hadn't stopped! Phyllis, that was really great.

**PHYLLIS.** No. It was garbage. It physically hurt my ears but . . . I can do it better. Just give me a minute. I'll do it again.

**CASTING DIRECTOR.** Okay. Why don't you just take a breath, calm down and . . . be kind to yourself? You're doing great!

*(PHYLLIS takes a beat. Shakes off the nerves.)*

**PHYLLIS.** Your honor? I'd like to request the last remarks be stricken from the record. I would also like to request that this last take be ERASED because it was SO VERY BAD. Phyllis, you talentless hack! You're embarrassing yourself!



**CASTING DIRECTOR.** No! Phyllis! Why did you stop? It was good! You're good!

**PHYLLIS.** No, I'm an excellent judge of my own acting. I can always tell how well I do. Whether it's "passable" or "the-worst-acting-ever-I-should-crawl-into-a-hole." And that was objectively the latter. I'm— I'm going to the sewer! I should have done this years ago! I'm going!

**CASTING DIRECTOR.** No. Please, Phyllis! Don't go in the sewer! Just . . . take a breath. Calm down. I'm telling you, you're doing really well. Just take it again and don't be so hard on yourself.

*(PHYLLIS nods. Takes a deep breath.)*

**PHYLLIS.** Okay. Sorry. I'll give it one more try. Okay. Deep breath. In. Out. Here we go.

*(After a few more deep breaths, PHYLLIS settles in. Then looks to the camera.)*

**PHYLLIS.** Your honor— THAT SUCKED! Phyllis! You wretched failure! This is what you get for only practicing your sides 22 times and not 23 times like you normally do! I'm going to the sewer!

**CASTING DIRECTOR.** No! Phyllis! Please!